

The Opera of King Arthur

COMPOSED

By
Henry Purcell

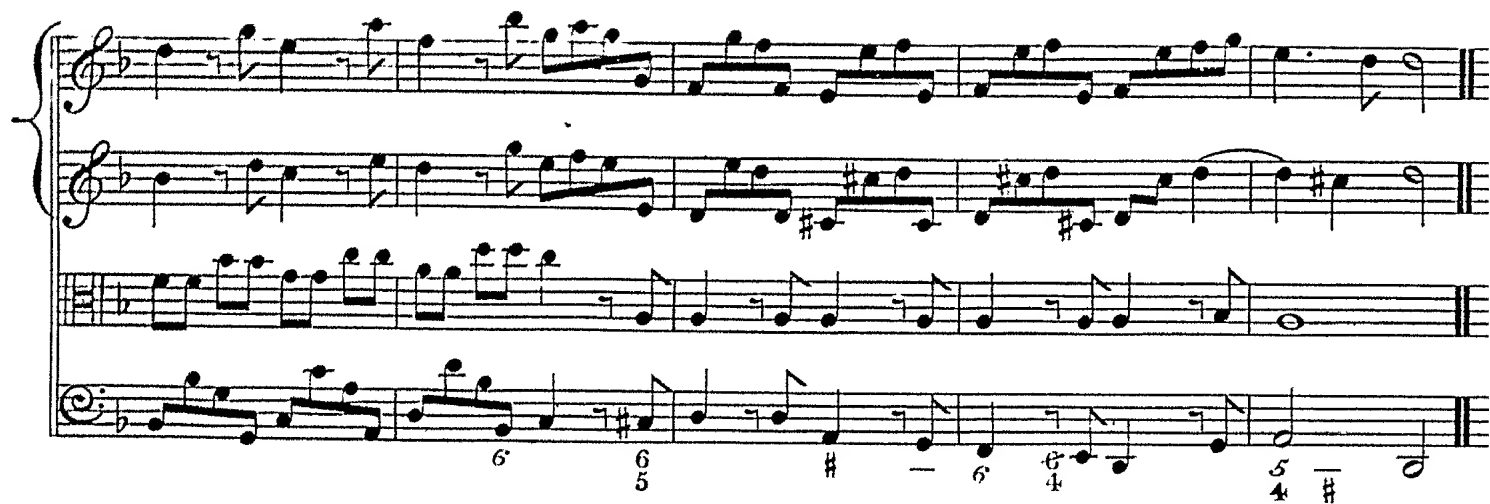
OVERTURE.

VIOLINS.

VIOLA.

BASSO.

This musical score is for the Overture of the opera King Arthur by Henry Purcell. It is written for three parts: Violins, Viola, and Bass. The music is in common time (C) and the key signature has one flat (B-flat). The score is divided into three systems, each containing staves for the Violins, Viola, and Bass. The first system shows the initial measures with dynamic markings of *f* (forte) and *p* (piano). The second system continues the melody with similar dynamics. The third system concludes the overture with a final flourish. The notation includes various musical symbols such as notes, rests, and accidentals, along with figured bass notation at the bottom of the Bass staff in each system.



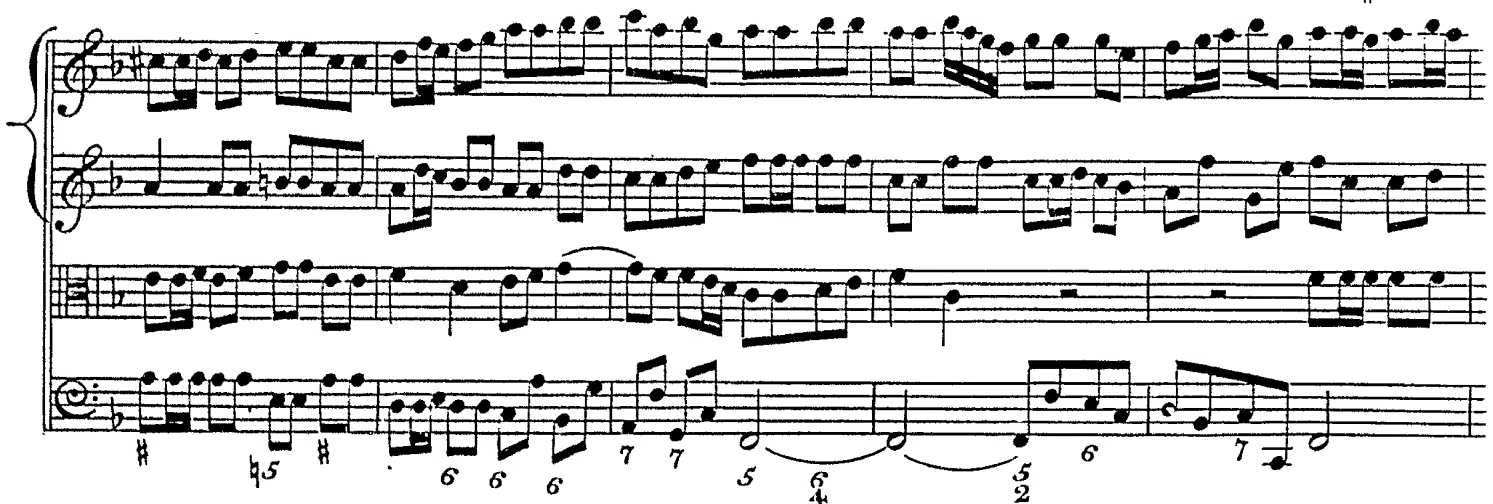
First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 2/4 time and includes various notes, rests, and accidentals. Fingering numbers (6, 5, #, 6, 4, 5, #) are visible below the bottom staff.

ALLEGRO.

Second system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 2/4 time and includes various notes, rests, and accidentals.



Third system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 2/4 time and includes various notes, rests, and accidentals. Fingering numbers (#, #, 6, 6, 6, 7, 7, #, 5) are visible below the bottom staff.



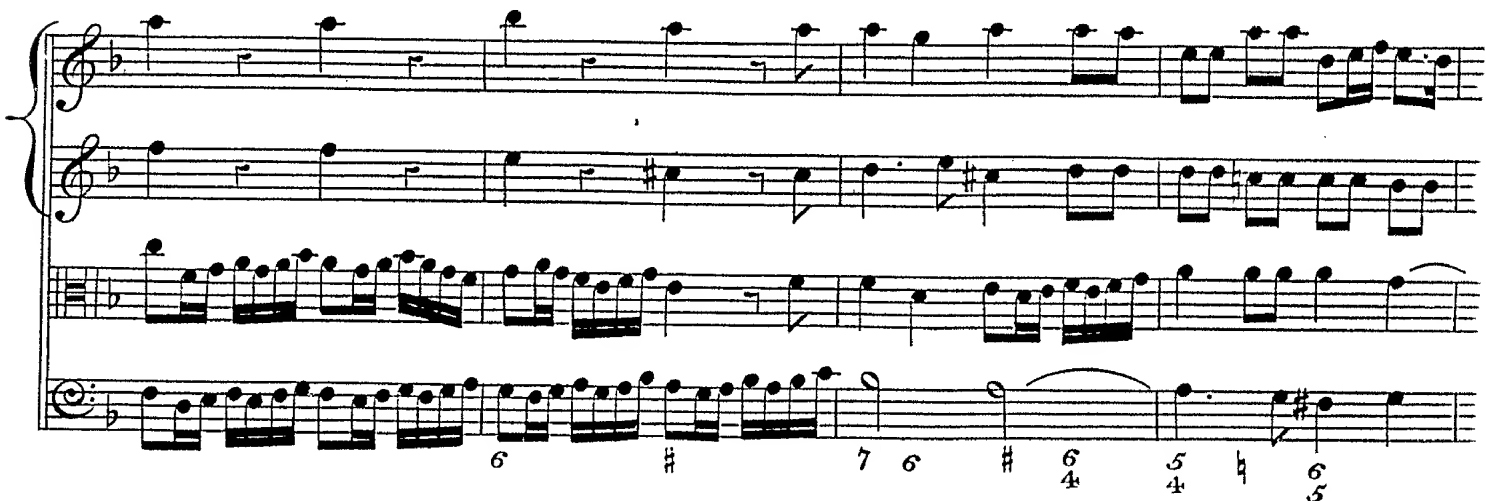
Fourth system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 2/4 time and includes various notes, rests, and accidentals. Fingering numbers (#, 4, 5, #, 6, 6, 6, 7, 7, 5, 6, 4, 5, 2, 6, 7) are visible below the bottom staff.



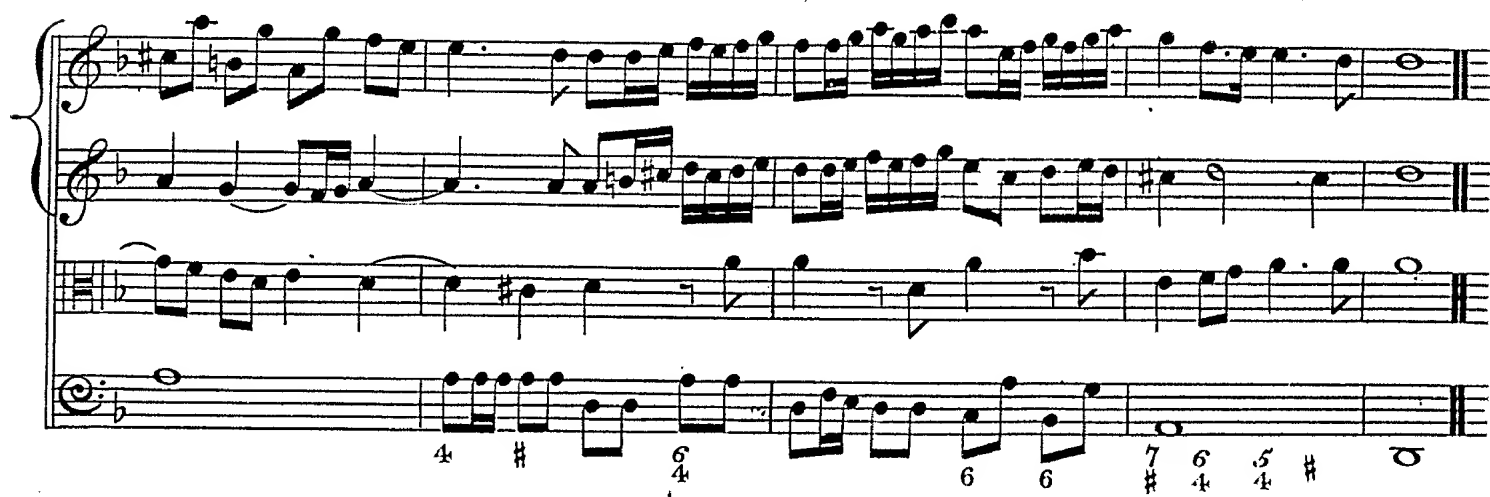
The first system of musical notation consists of four staves. The top two staves are joined by a brace and contain treble clefs. The third staff has an alto clef, and the bottom staff has a bass clef. The music is in a key with one flat (B-flat). The notation includes various note values, rests, and accidentals. Fingering numbers (6, 5) are present at the end of the system.



The second system of musical notation consists of four staves with the same clef arrangement as the first system. The notation continues with various note values and accidentals. Fingering numbers (5, 6, 7, 4, #, #) are present at the end of the system.



The third system of musical notation consists of four staves with the same clef arrangement. The notation continues with various note values and accidentals. Fingering numbers (6, #, 7, 6, #, 6, 4, 5, 4, #, 5) are present at the end of the system.



The fourth system of musical notation consists of four staves with the same clef arrangement. The notation continues with various note values and accidentals. Fingering numbers (4, #, 6, 4, 6, 6, 7, #, 6, 4, 5, #, 5) are present at the end of the system.

F I R S T A C T .

The Scene represents a place of Heathen worship, the three Saxon Gods WODEN, THOR and FREYA, placed on Pedestals.

In the front are ranged Six Saxon Soldiers, voluntary victims to these Deities.

MAESTOSO.

VIOLINS.

VIOLA.

VOICE.

BASSO.

FIRST SAXON PRIEST.

Wo-den, first to thee a milk white Steed, in Battle won, We have sacrific'd:

CHORUS.

5

CHORUS.

We have sacrific'd, we have sacrific'd, we have, we have, we have

We have sacrific'd, we have sacrific'd, we have, we have, we have

We have sacrific'd, we have sacrific'd, we have, we have, we have

We have sacrific'd, we have sacrific'd, we have, we have, we have

CHORUS.

7

6

6

6

7

sacrific'd.

sacrific'd.

sacrific'd.

sacrific'd.

SECOND SAXON PRIEST.

Let our next oblation

5
3

6 6

6

6

7

p

be to Thor, thy thun.....d'ring Son of such an o...ther:

6 6 7 6 #

CHORUS. *f*

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, we have, we have, We have sacrific'd.

f 6 6 # 5

First system of musical notation, featuring a piano introduction with a treble and bass staff. The piano part includes a complex melodic line with many sixteenth and thirty-second notes. The vocal part begins with the text "FIRST SAXON PRIEST." and "A third (of Friesland breed was he) to". The vocal line is in a simple, folk-like style. Below the vocal line, there are figured bass notations: 5, 6, 7, 6, 5, —, 6, 7, 6, 5, —, p, 7, b4, 2, 3.

Second system of musical notation, continuing the piano introduction and the vocal line. The piano part continues with a similar complex melodic line. The vocal part continues with the text "Woden's Wife, and Thor's Mother, and now now now we have we have aton'd all three." Below the vocal line, there are figured bass notations: 7, 5, 6, b, b7, 6, 5, —, b7, 6, b7, 5, 4, 3.

CHORUS.

We have sacrific'd, We have sacrific'd, We have We have

We have sacrific'd, We have sacrific'd, We have We have

We have sacrific'd, We have sacrific'd, We have We have

We have sacrific'd, We have sacrific'd, We have We have

f

b3 *6 b*

We have sacrific'd.

We have sacrific'd.

We have sacrific'd.

We have sacrific'd.

b6 *4 6 7 6 9 8 6 6 7 6 7 6 7 6 7 4 3*

THIRD SAXON PRIEST.

SECOND SAXON PRIEST. RECIT:

To Woden thanks we render to

The white Horse neigh'd a loud a loud:

To Woden thanks we

Ad Tempo.

Woden thanks we render, to Woden we have vow'd, to Woden to

render, to Woden thanks we render, to Woden we have vow'd, to

Woden we have vow'd, Thanks thanks thanks, to Woden thanks we

Woden we have vow'd, to Woden thanks we render, Thanks

render to Woden our De-fender, Thanks, Thanks, Thanks, Thanks to

thanks to Woden our De-fender, to Woden thanks we render to Woden thanks we

Woden thanks we render, thanks Thanks thanks to Woden our Defender, Thanks

render, to Woden thanks we render, thanks to Woden our Defender:

CHORUS.

f

f

CHORUS.

f

p To Woden thanks we

Thanks to Woden our De-fender, to Woden our De-fender: *f* To

Thanks to Woden our De-fender, to Woden our De-fender: *f* To

CHORUS. *f* To

To Woden thanks we

6 6 4 6 6 5 4 6 3

render, to Woden thanks we render Thanks, Thanks, Thanks

Woden thanks we render, to Woden, to Woden thanks we render, to

Woden thanks we render, to Woden thanks we render, to Woden thanks we

render, to Woden thanks we render thanks we render, to

6 4 6 6 4 2 7 4 3

Thanks we render, to Woden our De-fender, to Woden thanks we
 Woden our De-fender, to Woden our De-fender, to Woden thanks we
 render thanks we render, to Woden our De-fender, Thanks, thanks,
 Woden thanks we render, to Woden our De-fender, Thanks, thanks,

7 6 4 6 6 6 4 6 9 4 2

render, thanks, thanks, to Woden our Defender, Thanks thanks
 render, thanks, thanks, to Woden our Defender, Thanks, thanks thanks
 Thanks, thanks to Woden our Defender, Thanks, thanks, thanks
 Thanks, thanks to Woden our Defender, Thanks, thanks

4 2 6 7 6 7 6 6 4 6 6 7 7 7

Thanks, thanks to Woden our De-fender, to Wo-den our De-fender.

Thanks to Woden our De-fender, to Wo-den our De-fender.

Thanks to Woden our De-fender, to Wo-den our De-fender.

Thanks, thanks to Woden our De-fender, to Wo-den our De-fender.

The rest of the scene is addressed to the Victims, who, at its conclusion, are led off to be sacrificed.

TREBLE SOLO.

The lot is cast, and Tan-fan pleas'd; Of mortal cares ye

shall, ye shall... be eas'd, Of mortal cares ye shall... be eas'd.

CHORUS.

CHORUS.

Brave Souls, to be renown'd in

Brave Souls, to be renown'd in story, to be renown'd in

Brave Souls, to be renown'd in sto-ry, to be renown'd in sto-ry, to

Brave

6 6 6

sto-ry, Brave Souls, to be renown'd in sto-ry, Brave

sto-ry, Brave Souls, to be renown'd in sto-ry, to

be re-nown'd, re-nown'd in sto-ry, to be renown'd, re-

Souls, to be renown'd in sto-ry, Brave Souls, to be renown'd in

6 6 6 5 6 3 6 6

Souls, to be renown'd in sto-ry, to be renown'd in sto-ry, to be re-
 be re-nown'd in sto-ry, to be re-nown'd, re-nown'd, re-nown'd in sto-ry,
 Brave Souls, to be renown'd in sto-ry, to
 sto-ry, Brave Souls, to be renown'd in sto-ry, to be re-

6 6 7 7 6 5

nown'd, re-nown'd in story.
 in story.
 be re-nown'd in story.
 nown'd, renownd in story.

6 4 5 6

Brave Souls, to be renown'd in sto-ry, to be re-

Brave Souls, to be renown'd in

Brave

Musical score for "The Song of the Hero" (No. 100). The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are:

nownd... in sto--ry, Brave
 sto-ry, to be renown'd, re--nown'd in sto--ry, Brave
 Souls, to be renown'd in sto-ry, to be renown'd in sto--ry, to be renown'd in
 Brave Souls, to be renown'd in sto--ry, to be renown'd in

The score includes a piano introduction and accompaniment. The vocal part is written in a single staff, and the piano part is written in two staves (treble and bass clef). The lyrics are written below the vocal staff. The score ends with a double bar line and a key signature change to one sharp (F#).

Souls, Brave Souls, to be renown'd in story, to be re-nown'd, renown'd in
 Souls, Brave Souls, to be..... re-nown'd, renown'd in
 sto-ry, to be renown'd in sto-ry, re-nown'd.... to be renown'd in
 story, renown'd in sto-ry, to be re-nown'd, re-nown'd..... renown'd in

5 3 — 5 3 — 6 4 3 6 3 3 6 7 6 7 4 5 4 3

story. Honour prizing, Death despising, Fame ac-
 story. Honour prizing, Death despising, Fame ac-
 story. Honour prizing, Death despising, Fame ac-
 story. Honour prizing, Death despising, Fame ac-

6 6 6 7 7 4 3 5 6 5 b7 6 4 5 — 4 b6 b4 5 6

- quiring by ex...piring, Die and reap the fruit the

- quiring by ex...piring, Die and reap the fruit the

- quiring by ex...piring, Die and reap the fruit the

- quiring by ex...piring, Die and reap the fruit of

9 8 4 6 T.S. b8 7 b6 5 4 6 6 8 6

fruit of Glory, die..... and reap die..... and reap the fruit and

fruit of Glo...ry, die..... die..... and reap and

fruit of Glo.....ry, die and reap the fruit of Glo-ry, and

Glo-ry, die and reap the fruit of Glo.....ry, die and

7 6 7 6 5 5 3 4 3 b 6 6 7 8 7 8 7 b9 8 7 6 4

reap the fruit of Glory.

reap the fruit of Glory.

reap the fruit of Glory.

reap the fruit of Glory.

THIRD SAXON PRIEST.

ALLEGRO. I call, I call, I call you all to Woden's Hall, Your temples round....

..... with I-vy bound in Goblets crown'd, And plenteous plenteous

Bowls, And plenteous plenteous Bowls of burnish'd Gold, Where ye shall laugh and

dance and quaff, Where ye shall laugh and dance and quaff the juice that makes the

Britons bold..... the juice that makes the Britons bold.....

..... Where ye shall laugh and dance, where ye shall laugh and dance and

quaff the juice that makes the juice that makes the Britons bold, the juice that

makes the juice that makes the Britons bold.....

CHORUS.

CHORUS.

To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,

To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,

To Woden's Hall, all all to Woden's Hall, all all all all to Woden's Hall,

all, all where in plenteous plenteous Bowls of burnish'd Gold

all, all where in plenteous plenteous Bowls of burnish'd Gold We shall

all, all where in plenteous plenteous Bowls of burnish'd Gold We shall

all, all where in plenteous plenteous Bowls of burnish'd Gold

6 6 6 6 7 6 5

We shall laugh and dance and quaff, We shall laugh and dance and

laugh and dance and quaff, We shall laugh and dance shall laugh and dance and

laugh and dance and dance and quaff, We shall laugh and dance, We shall

We shall laugh and dance and quaff the juice that makes, that makes the Britons

6 6 5 6 5 6 # 6

quaff, We shall laugh and dance and quaff the juice that makes the Bri-tons
 quaff..... We shall laugh and quaff, shall laugh and quaff.....
 laugh and dance..... and quaff, We shall laugh and dance and
 bold..... We shall laugh and

6 4 7 6 5 3 6

bold..... We shall laugh and dance shall
 We shall laugh and quaff the juice that makes the Bri-tons
 quaff the juice that makes the juice that makes the Bri-tons bold.....
 dance and quaff the juice that makes that makes the Bri-tons bold..... shall

6 4 6 b7

laugh and dance shall laugh and dance and quaff the juice that makes the juice that
 bold the juice that makes the juice that
 We shall laugh and dance and quaff the juice that makes the juice that
 laugh and dance and quaff and dance and quaff the juice that makes the juice that

6 6 6 6 7 6 6 b5

makes the Britons bold, the juice that makes the juice that makes the Britons bold.
 makes the Britons bold, the juice that makes the juice that makes the Britons bold.
 makes the Britons bold, the juice that makes the juice that makes the Britons bold.
 makes the Britons bold, the juice that makes the juice that makes the Britons bold.

6 6 7 4 6 6 6 b5 6 6 7

A Battle is supposed to be given behind the Scenes, with Drums, Trumpets, and military shouts and excursions.

1st Hautboy.

HAUTBOYS

&

TRUMPETS.

2nd Hautboy.

DRUMS.

1st Trumpet.

Haut:

2nd Trumpet.

Hautboy.

Trum:

Trumpet.

Hautboy.

Trum:

After the foregoing Symphony, the Britons, expressing their joy for the Victory,
sing this Song of Triumph.

SOLO and CHORUS.

TRUMPETS.

HAUTBOYS.

VIOLA.

BASSO.

The first system of the musical score is for the instruments Trumpets, Hautboys, Viola, and Basso. It is written in 3/4 time. The Trumpets and Hautboys parts begin with a melody in the right hand and a supporting line in the left hand. The Viola and Basso parts provide a harmonic foundation. The score includes dynamic markings of *p* (piano) and *f* (forte). The Basso part features a sequence of notes with a 6 below it, and a final measure with a sequence of notes and a 6 below it.

The second system of the musical score continues the music for the instruments. It includes dynamic markings of *p* and *f*. The Basso part features a sequence of notes with a 6 below it, and a final measure with a sequence of notes and a 6 below it. The Viola part features a sequence of notes with a 6 below it, and a final measure with a sequence of notes and a 6 below it. The Hautboys part features a sequence of notes with a 6 below it, and a final measure with a sequence of notes and a 6 below it. The Trumpets part features a sequence of notes with a 6 below it, and a final measure with a sequence of notes and a 6 below it.

p

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We

p 6 6 *piu p* 6 6

come we come we come we come," says the double double double beat of the thundring Drum;

5 6 5 6 5 6 5 6 6 6 6 6 6 6 6 4 5 #

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We

f *p* *f*

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We

f *p* *f*

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, "We

f 6 6 *p* 6 6 *f*

come we come we come we come" says the double double double beat of the thund'ring Drum.

come we come we come we come" says the double double double beat of the thund'ring Drum.

come we come we come we come" says the double double double beat of the thund'ring Drum.

come we come we come we come" says the double double double beat of the thund'ring Drum.

5 6 5 6 5 6 6 6 5 #

Now they charge on a main, now they rally a gain, The

6 6 6

Gods from a bove the mad la-bour be-hold, And pity Man-kind that will

6 4 5 # 6 6 6

p
perish for Gold, And pity Man-kind that will perish for Gold.

4 3 6 6 6

Now they charge on a—main now they ral—ly a—gain, The Gods from a—

Now they charge on a—main now they ral—ly a—gain, The Gods from a—

Now they charge on a—main now they ral—ly a—gain, The Gods from a—

Now they charge on a—main now they ral—ly a—gain, The Gods from a—

6 # 6 6 #

-bove the mad la—bour be—hold, And pity Man—kind that will perish for

-bove the mad la—bour be—hold, And pity Man—kind that will perish for

-bove the mad la—bour be—hold, And pity Man—kind that will perish for

-bove the mad la—bour be—hold, And pity Man—kind that will perish for

6 6 6 4 # # 6 6 6 6 7

Gold, And pi--ty Man--kind that will perish for Gold.

Gold, And pi--ty Man--kind that will perish for Gold.

Gold, And pi--ty Man--kind that will pe--rish for Gold.

Gold, And pi--ty Man--kind that will perish for Gold.

6 6 6 6 6 7

The fainting Sax-ons quit their Ground, Their Trumpets languish in the

6 6 4 3

Sound, They fly they fly they fly they fly, "Vic-toria Vic-toria" the bold Britons

5 6 5 6 5 6 5 6 4 5

p

The fainting Saxons quit their Ground, Their Trumpets languish in the

p

The fainting Saxons quit their Ground, Their Trumpets languish in the

p

cry. The fainting Saxons quit their Ground, Their Trumpets languish in the

p

The fainting Saxons quit their Ground, Their Trumpets languish in the

6 6 *p* 6 6

f

f

f

f

Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.

f

Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.

f

Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.

f

Sound, They fly they fly they fly they fly, "Vic-toria, Victoria" the bold Bri-tons cry.

5 3 6 4 5 3 6 4 5 3 — # 6 5 4 3

Now the Vic-to-ry's won to the Plun-der we run, Then re-turn to our

Las-ses like for-tunate Traders, Tri-um-phant with Spoils of the

vanquish'd In-vaders, Tri-um-phant with Spoils of the vanquish'd In-vaders.

Now the Vic-to-ry's won to the Plunder we run, Then re-turn to our

Now the Vic-to-ry's won to the Plunder we run, Then re-turn to our

Now the Vic-to-ry's won to the Plunder we run, Then re-turn to our

Now the Vic-to-ry's won to the Plunder we run, Then re-turn to our

Las - ses like for... tunate Traders, Tri - umphant with Spoils of the

Las - ses like for... tunate Traders, Tri - umphant with Spoils of the

Las - ses like for... tunate Traders, Tri - umphant with Spoils of the

Las - ses like for... tunate Traders, Tri - umphant with Spoils of the

Las - ses like for... tunate Traders, Tri - umphant with Spoils of the

6 6 6 4 # # 6 6 6

vanquish'd In... vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In... vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In... vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In... vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

vanquish'd In... vaders, Tri - umphant with Spoils of the vanquish'd In - vaders.

6 6 7 6 6 6 6 6 7 3

INTRODUCTION.


VIOLINS. 

VIOLA. 

BASSO. 



6 7 7 7 6 7 4 #



5 # #

A I R . — Played while Merlin descends in a Chariot drawn by Dragons .



4 2 6 7 5 7 5 7 5 7 5 6 6 #

6 6 # # 6 # 6 6 6 5 6 8 7 6

SOLO and CHORUS.

VIOLINS.

PHILIDEL.

BASSO.

ANDANTE.

Hither this way

Hither this way this way bend trust not trust not

Trust not that malicious

Fiend, trust not that ma--li--cious Fiend, Hi-ther, this way

hither this way this way bend, this way, hither, this way this way bend,

Those are false de--lu--ding lights Wafted far and near by

Those are false de--lu--ding lights Wafted far and near by

Sprites, Trust them not for they'll de-ceive ye, trust them not for they'll de-

-ceive ye, And in Bogs and Marshes leave ye, and in Bogs and Marshes leave ye.

CHORUS.

CHORUS.

f Hither, this way, this way bend, this way, this way, hither

f Hither, this way, this way bend, this this way bend, this way, this way, hither

f Hither, this way, this way bend, this way, this way, hither

Hither, this way, this way, this way, this way, hither

this way this way bend, this way hi-ther, this way, this way
 this way this way bend, this way hi-ther, this way, this way
 this way this way bend, hither, this way, hi-ther, this way
 this way this way bend, hither, this way, hi-ther, this way

6 6 # # 6 6

Hautboys.

SOLO. PHILIDEL

bend. If you step no longer thinking, Down you

bend.

bend.

bend.

6 6 6 6 # 6 6 #

fall a Furlong sinking.

'Tis a Fiend who has annoy'd ye, Name but Heav'n, name but Heav'n and hell avoid ye, Hither

CHORUS.

Violins.

this way, CHORUS. hi-ther, this way, this way bend, this way

Hither, this way, this way bend, this this way bend, this way

Hither, this way, this way bend,

Hi-ther, this way, this way

this way, hither, this way, this way bend, trust not trust not
 this way, hither, this way, this way bend, trust not trust not
 this way, hither, this way, this way bend, trust not
 this way, hither, this way, this way bend, trust not

6 # 6 6 # 6

trust not that ma-licious Fiend, trust not that ma-licious Fiend,
 trust not that ma-licious Fiend, trust not that ma-licious Fiend, hither
 trust not, trust not that ma-licious Fiend, trust not that ma-licious Fiend, hither
 trust not, trust not that ma-licious Fiend, trust not that ma-licious Fiend,

6 6 6 6 6 6 6 7 6 4

hither, this way, this way bend, this way, this way, hither
 this way, this way bend, this this way bend, this way, this way, hither
 this way this way bend, this way, this way, hither
 hither, this way, this way, this way, this way, hither

7 # # 8

this way, this way bend, this way, hither, this way, this way bend.
 this way, this way bend, this way, hither, this way, this way bend.
 this way, this way bend, this way, hither, this way, this way bend.
 this way, this way bend, this way, hither, this way, this way bend.

6 6/5 # # 6 6/5

GRIMBALD.

Let not a moon-born Elf mis-lead ye From your prey and

6 6 6 5 5 4 2 6 6 6

from your Glo-ry, Too far, a-las! he has be-tray'd ye,

6 6 6 6 6 6 6 6 6 6

Follow the flames that wave before thee, Sometimes sev'n and sometimes

6 6 6 6 6 6 6 6 6 6

one. Hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry

6 7 6 6 6 6 6 6 6 6

on.

6 6 6 6 6 6 6 6 6 6

See the foot-steps plain ap-pearing, That way Os-wald

6 5 6 4 7 5 3 4 6 6 4 6

chose for fly-----ing, Firm is the turf and fit for bearing,

6 6 6 6 7 6 2

Where yonder pearl-y dew's are ly-ing, Far he can-not hence be-

6 6 6 5 4 6 6 6 6 6 6 6

- gone. Hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry

6 7 6 6

on.

6 4 5 7 4 2 6 6 6 6 6

CHORUS.

Hither, this way, hi-ther, this way, this way
 Hither, this way, this way bend, this this way
 Hither, this way, this way bend,
 Hi-ther

5 6 5 6 # 7 6

bend, this way, this way, hi-ther, this way, this way
 bend, this way, this way, hi-ther, this way, this way
 this way, this way, hi-ther, this way, this way
 this way, this way, this way, this way, hi-ther, this way, this way

6 # # 6 5

bend, trust not trust not trust not that ma-li-cious
 bend, trust not trust not trust not that ma-li-cious
 bend, trust not trust not trust not that ma-li-cious
 bend, trust not trust not trust not that ma-li-cious

6 6 6 6 4 3 6 6 5

Fiend, trust not that ma-li-cious Fiend, hi-ther
 Fiend, trust not that ma-li-cious Fiend, hi-ther, this way, this way
 Fiend, trust not that ma-li-cious Fiend, hi-ther, this way, this way
 Fiend, trust not that ma-li-cious Fiend,

6 b7 4 3 6 # 6

this way, this way bend, this way, this way hi-ther
 bend, this this way bend, this way, this way hi-ther
 bend, this way hi-ther, this way,
 hi-ther, this way, this way, this way, this way, hi-ther

6 5 6 # 6 6 # # 5

this way, this way bend, this way, hither, this way, this way bend.
 this way, this way bend, this way, hither, this way, this way bend.
 this way, this way bend, this way, hither, this way, this way bend.
 this way, this way bend, this way, hither, this way, this way bend.

6 5 # # 6 6 # # 6 6

Segue.

and me, and me, Come fol-low fol-low fol-low me, Come fol-low
 me and me and me, Come fol-low fol-low
 fol-low fol-low me, Come fol-low fol-low fol-low me..... come
 fol-low fol-low me, Come fol-low me: come
 fol-low fol-low me, Come fol-low fol-low fol-low

6 6 4 7 8 6 8 6 5
 2 3

SOLI.
 fol-low fol-low me..... And Greensward all your way shall be, and
 fol-low fol-low me..... And Greensward all your way shall be, and
 fol-low fol-low me.....
 fol-low fol-low me.....
 fol-low fol-low me..... *p*

6 7 6 7 3 6 3

Greensward all your way shall be, all all your way shall be. Come follow
 Greensward all your way shall be, all all your way shall be.
 Come follow

fol-low fol-low me, come fol-low fol-low fol-low me.
 Come fol-low fol-low fol-low fol-low me.
 fol-low fol-low me..... come fol-low fol-low me:
 come fol-low fol-low me. SOLO.
 Come fol-low fol-low fol-low fol-low fol-low me. No

[illegible]

Goblin or Elf shall dare, shall dare to of-fend ye,
 -fend ye, shall dare..... to of-fend ye, No
 Elf shall dare, shall dare, shall dare to of-fend ye, No no no no no
 No Goblin or Elf shall dare to of-fend ye, No no no no no
 No Goblin or Elf shall dare to of-fend ye, No no no no no

No no no no no Goblin or Elf shall dare, shall dare to of-fend ye.
 no no no no no no no no no no Goblin or Elf shall dare, shall dare to of-fend ye.
 no no no no no no no no no no Goblin or Elf shall dare, shall dare to of-fend ye.
 no.... no No Goblin or Elf shall dare, shall dare to of-fend ye.
 no no no no no..... No Goëlin or Elf shall dare, shall dare to of-fend ye.

6 3 6 5 6 6 7 5 6

6 # 6 # 6 5 6 5 6 4

6 7 6 5 9 8 7 6 9 8 7 7 6 5 6 7 7 6 5 3

SOLI.

We Brethren of Air you Heroes will bear, We Brethren of Air you
 We Brethren of Air you Heroes will bear, We Brethren of Air you
 We Brethren of Air you Heroes will bear, We Brethren of Air you

Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.
 Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.
 Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.

7 9 8 7 # 9 8 7 4 7 #

CHORUS.

CHORUS.

The musical score for the chorus is written for three parts: Treble, Bass, and Piano. The key signature is one sharp (F#), and the time signature is 2/4. The Treble part begins with a G4 quarter note, followed by a half note G4-A4, then a quarter note B4, and continues with a series of eighth and quarter notes. The Bass part begins with a G3 quarter note, followed by a half note G3-A3, then a quarter note B3, and continues with a series of eighth and quarter notes. The Piano part begins with a G3 quarter note, followed by a half note G3-A3, then a quarter note B3, and continues with a series of eighth and quarter notes. The score is written on three staves, with the Treble and Bass parts on the top two staves and the Piano part on the bottom staff.

CHORUS.

CHORUS.

We Brethren of Air you Heroes will bear, We Brethren of Air you

We Brethren of Air you Heroes will bear, We Brethren of Air you

We Brethren of Air you Heroes will bear, We Brethren of Air you

We Brethren of Air you Heroes will bear, We Brethren of Air you

We Brethren of Air you Heroes will bear, We Brethren of Air you

6 4 3 6 6 6 6 6 6 6

3

Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.

Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.

Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.

Heroes will bear, To the kind and the fair, the kind and the fair that at-tend ye.

6 6 # # 6 4 2 6 9 7 # 6 4 #

The first system of the musical score consists of seven staves. The first three staves are for piano accompaniment, with the first two in treble clef and the third in bass clef. The remaining four staves are for vocal parts, each in a different clef (treble, alto, tenor, and bass). The key signature is one sharp (F#). The vocal parts enter with the word "We" at the end of the system.

The second system of the musical score consists of seven staves. The first three staves are for piano accompaniment, with the first two in treble clef and the third in bass clef. The remaining four staves are for vocal parts, each in a different clef (treble, alto, tenor, and bass). The key signature is one sharp (F#). The lyrics "Brethren of Air you Heroes will bear, We Brethren of Air you" are written below the vocal staves. The system concludes with a double bar line and a repeat sign.

Brethren of Air you Heroes will bear, We Brethren of Air you

Brethren of Air you Heroes will bear, We Brethren of Air you

Brethren of Air you Heroes will bear, We Brethren of Air you

Brethren of Air you Heroes will bear, We Brethren of Air you

Heroes will bear, To the kind and the fair, the kind and the fair that at-

Heroes will bear, To the kind and the fair, the kind and the fair that at-

Heroes will bear, To the kind and the fair, the kind and the fair that at-

Heroes will bear, To the kind and the fair, the kind and the fair that at-

6 6 6 $\frac{4}{2}$ 5 # 9 7 7 4 3

-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

-tend ye, To the kind and the fair, the kind and the fair that at-tend ye.

6 6 6 9 7 6 7 4 3

CHEERFULLY.

VIOLINS.

VIOLA.

BASSO.

First system of the musical score. It features three staves: Violins (two parts), Viola, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with a piano (p) dynamic. The Bass staff includes fingerings: 5, 4, 6, 7, 6, 5, 6, 6.

Second system of the musical score. It continues the music for Violins, Viola, and Bass. The Bass staff includes fingerings: 6, 7, 6, 5, 4, 6, 6, 6, #, 6, 4, #.

Third system of the musical score. It continues the music for Violins, Viola, and Bass. The Bass staff includes fingerings: 6, 6, 4, 6, 6, 6, 7, 6, 8, 7.

How blest are Shepherds, how hap-py their Lass-...es While Drums and

How blest are Shepherds how

How blest are Shepherds how

Trumpets are sounding A--larms. How blest are Shepherds how

How blest are Shepherds how

hap-py their Lass--es While Drums and Trumpets are sounding A--larms.

hap-py their Lass--es While Drums and Trumpets are sounding A--larms.

hap-py their Lass--es While Drums and Trumpets are sounding A--larms.

hap-py their Lass--es While Drums and Trumpets are sounding A--larms.

O...ver our low...ly Sheds all the Storm pass...es, And when we

6 7 6 5 4 2 6

die 'tis in each o...ther's arms, All the day on our herds and flocks em.

6 # 6 4 # 8 3 3 6 6 8 3 3 6

-play...ing, All the night on our Flutes and in en...joy...ing.

4 2 6 4 6 6 6

O...ver our low...ly Sheds all the Storm pass...es, And when we

O...ver our low...ly Sheds all the Storm pass...es, And when we

O...ver our low...ly Sheds all the Storm pass...es, And when we

O...ver our low...ly Sheds all the Storm pass...es, And when we

6 7 6 5 4 2 6

die 'tis in each o - ther's arms, All the day on our herds and flocks em -

die 'tis in each o - ther's arms, All the day on our herds and flocks em -

die 'tis in each o - ther's arms, All the day on our herds and flocks em -

die 'tis in each o - ther's arms, All the day on our herds and flocks em -

6 6 # 6 4 # 8 3 3 6 6 8 3 3 6

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

- ploy ---- ing, All the night on our Flutes and in en ---- joy ---- ing.

4 6 6 6 7 6
2 4 4 3

Bright Nymphs of Bri-tain with Gra-ces at-ten-ded, Let not your

Bright Nymphs of Bri-tain with

Bright Nymphs of Bri-tain with

days with-out plea-sure ex-pire. Bright Nymphs of Bri-tain with

Bright Nymphs of Bri-tain with

Graces at-ten-ded, Let not your days without pleasure ex-pire.

Graces at-ten-ded, Let not your days without pleasure ex-pire.

Graces at-ten-ded, Let not your days without pleasure ex-pire.

Graces at-ten-ded, Let not your days without pleasure ex-pire.

Figured Bass: 4 2 6 7 6 5 6

Figured Bass: 6 6 6 5 3 4 2 6

Figured Bass: 7 6 5 6 6 7 6

Ho-nour's but emp--ty and when youth is end-----ed, All men will

6 7 6 5 4 6

praise you but none will de--- sire, Let not youth fly a---way with out con-

6 6 # 6 4 # 8 3 — 3 6 6 8 3 — 8 6

-sent-----ing, Age will come time e---nough for your re-----pent-----ing.

4 6 6 6 6

2 4 3

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

Ho-nour's but emp--ty, and when youth is end-----ed, All men will

6 7 6 5 4 6

2

praise you but none will de...sire, Let not youth fly a-way with-out con-

praise you but none will de...sire, Let not youth fly a-way with-out con-

praise you but none will de...sire, Let not youth fly a-way with-out con-

praise you but none will de-sire, Let not youth fly a-way with-out con-

6 6 # 6 4 # 3 3 6 6 8 3 3 6

- sent...ing, Age will come time e-nough for your re...pent...ing.

- sent...ing, Age will come time e-nough for your re...pent...ing.

- sent...ing, Age will come time e-nough for your re...pent...ing.

- sent...ing, Age will come time e-nough for your re...pent...ing.

4 6 6 6 6 5 6 8 7
2 4 3 3 4

1st FLUTE
& HAUTBOY.2nd FLUTE
& HAUTBOY.

BASSO.

p

p LIVELY.

p

1st time.

2nd time.

Shepherds, Shepherds, leave de-coy-ing, Pipes are sweet on summer's day,
 Shepherds, Shepherds, leave de-coy-ing, Pipes are sweet on summer's day,

But a little af-ter toying, Women have the shot to pay. shot to pay.
 But a little af-ter toying, Women have the shot to pay. shot to pay.

Here are Marriage-vows for signing, Set your Marks that can-not write,
 Here are Marriage-vows for signing, Set your Marks that can-not write,

After that without repining, Play, and welcome, Day and Night, Play, and welcome,
 After that without repining, Play, and welcome, Day and Night, and Night,

play, and welcome, play, and welcome, play, and welcome, Day and Night.
 play, and welcome, play, and welcome, play, and welcome, Day and Night.

CHORUS.

p

p

CHORUS.

Come Shepherds lead up a live-ly

Come Shepherds lead up a live-ly Mea-sure, come Shepherds

p

6 6 6

p

f

f

f

f

Come Shepherds lead up a lively Measure, come Shepherds

Measure, come Shepherds lead up a lively Measure, come Shepherds

lead up a live-ly Measure, a lively Measure, come Shepherds

f

f

Come Shepherds

6 7 *f* 6 7

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

lead up a lively Measure, The cares of Wedlock are cares of pleasure.

7 6 # 6 # 6 7 #

But whether Marriage bring joy or sorrow, Make sure of

But whether Marriage bring joy or sorrow, Make sure of

But whether Marriage bring joy or sorrow, Make sure of

But whether Marriage bring joy or sorrow, Make sure of

6 7 6 9 7 # # 6 6

this day and hang to - morrow, But whether Marriage bring joy or
 this day and hang to - morrow, But whether Marriage bring joy or
 this day and hang to - morrow, But whether Marriage bring joy or
 this day and hang to - morrow, But whether Marriage bring joy or

6 4 # # 6 7 6

sor - row Make sure of this day and hang to - mor - row.
 sor - row Make sure of this day and hang to - mor - row.
 sor - row Make sure of this day and hang to - mor - row.
 sor - row Make sure of this day and hang to - mor - row.

6 6 4 3

HORNPIPE.

